


CATALOGUE OF AN EXHIBITION OF
MODERN FRENCH PAINTING, FROM
MANET TO MATISSE + WATER
COLOURS BY CONTEMPORARY
AMERICAN PAINTERS + MEMORIAL
EXHIBITION OF THE WORK OF
+ + J. E. H. MacDONALD, R.C.A. + +



THE FALL OF THE LEAF-- BY J. E. H. MacDONALD. R.C.A.

JANUARY, 1933

THE
ART GALLERY OF TORONTO
GRANGE PARK



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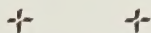
THE
ART GALLERY OF TORONTO
GRANGE PARK

• ACKNOWLEDGMENT •

THE President and Council wish to express their grateful acknowledgment to the collectors, dealers and institutions who have so generously co-operated in lending their works of art.

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CATALOGUE



FRENCH PAINTING—FROM MANET TO MATISSE

THE French are the supreme experimenters in the realm of art, and France the cradle of modernism. More than any other nation, they have kept alive the torch of great art expression, sometimes burning with a clear and warm glow, often agitated and flickering in the wind of controversy, but never has its fire been quenched. The exhibition halls of France have rocked with the bitter struggle of various contending schools. The boulevards and cafes have re-echoed the *clichés* of the studios and galleries. Academic and modern have joined battle with a passionate and typical Latin ardour that France alone knows and loves. The names of famous French artists are included on the roll of fame, among all the great ones of the world—Poussin, Claude, Watteau, Delacroix, Daumier, Millet, Corot, Manet, Monet, Cézanne, Van Gogh, Picasso and Matisse. These have known how to be both borrowers and great innovators.

The exhibition now on view may be taken as a typical French exhibition of to-day. The subjects for the most part are of the life of our time. French painters find romance and realism, poetic fantasy and graphic incident in the things we all see. But they say it with form and colour in the new aesthetic language that in these days of tags and labels, we call modernism. From Manet, the interpreter of contemporary life and forerunner of the Impressionists, to Matisse, whose sophisticated pagan simplicity manifests the combination of child and craftsman. Both, in their own lifetime, have been storm centres of abuse and ridicule. Paris accepted Manet and the recent retrospective exhibition in celebration of his centenary proved what a great Frenchman he was. Matisse, playful exponent of discords and distortions, still with defiant bravado, captures the heart to-day and reveals the capricious instincts of the French artist.

All the artists here represented are true to the French tradition or rather the French character, their lines of development and influence, subject, style, colour and design, can all be traced backward into the past and outward into other countries and in the work of other painters.

—A.L.

GEORGES BRAQUE (1881-).

Born at Argenteuil in 1881. Cubistic painter, he is considered with Picasso as one of the undoubted leaders of this movement in France. He has also done many illustrations in wood block and etching.

1. *Still Life*.

LENT BY THE C. W. KRAUSHAAR GALLERIES, NEW YORK.

LOUIS EUGÈNE BOUDIN (1824-1898).

Born at Honfleur in 1824, the son of a pilot. Went to Paris to study, later returning to Havre. Boudin was a follower of Corot and later the master of Monet. He belonged to a group which included Millet, Courbet, Diaz, Harpignies, Jongkind, Monet and others. Corot called Boudin the "Master of the Sea." He died in Deauville in 1898.

2. *Etude de femmes*

LENT BY MESSRS. JACQUES SELIGMANN AND CO., NEW YORK.

MARY CASSATT (1855-1926).

Born in Pittsburg in 1855, sister of A. J. Cassatt. In 1875 went to Europe to study art, spending some time in Spain—afterwards proceeding to Paris where she was greatly influenced by Manet, Renoir, Degas and the Impressionist School. Her first exhibition in Paris was in 1893 at the gallery of M. Durand-Ruel, later contributing to the various exhibitions of the Impressionists. Mothers and babies were her chief subjects of inspiration, and her pictures are distinguished by firmness in drawing and boldness of tone and colour. She died in 1926.

3. *Mother and Child*

LENT BY THE BROOKLYN MUSEUM, BROOKLYN, N.Y.



LADY WITH A FLOWERED HAT

BY HENRI MATISSE

VICTOR CHARRETON.

Born in Bourgoin, 1864.

4. *Wet Snow*

LENT BY THE BROOKLYN MUSEUM, BROOKLYN, N.Y.

HONORÉ DAUMIER (1808-1879).

Born in Marseilles, he was during his lifetime famed as a caricaturist and lithographer, but since his death his status as a painter has been increasingly recognized. He was noted for the audacity of his satirical drawings illustrating the incompetence of the government and the corruption and follies of the law courts of his day. Daumier is a really great master who renders form with consummate skill, and has almost unique powers of selection and immense force of purpose.

5. *L'Evasion*

LENT BY MR. P. C. EILERS—MEMBER OF E. J. VAN WISSELINGH & CO., AMSTERDAM.



POMMIERS A ERAGNY, MATINEE DE SOBIEL

BY CAMILLE PISSARRO

EDGAR HILAIRE DEGAS (1834-1917).

Born in Paris in 1834. Studied under Lamothe and Ingres at the École de Beaux Arts. After an academic period he soon returned to subjects from contemporary life. In 1870 he joined the Impressionists and with Manet and Monet took the lead of the new school at its first exhibition in 1874. Degas is best known for his studies of ballet dancers in compositions which were influenced by the new interest in Japanese prints. He died in 1917.

6. *Danseuse*
LENT BY MESSRS. JACQUES SELIGMANN AND COMPANY, NEW YORK
7. *Ballet Dancers*
LENT BY THE MARIE STERNER GALLERIES, NEW YORK.
8. *Danseuse rose*
LENT BY MESSRS. M. KNOEDLER AND COMPANY, NEW YORK.

ANDRÉ DERAÏN (1880-).

Born at Chatou (Seine et Oise), June 10th, 1880. His parents intended that he study engineering, but urged by Vlaminck, he began painting instead. It is to Derain, Vlaminck and Matisse that we owe the beginning of the movement of "Les Fauves" which was shortly joined by Dufy, Braque, Friez and others.

9. *Portrait de Jeune Femme*
10. *Landscape*
LENT BY THE C. W. KRAUSHAAR GALLERIES, NEW YORK.
11. *Nature morte, poires, raisins et pommes*
12. *Tête de femme*
LENT BY MESSRS. DURAND-RUEL, NEW YORK.
13. *Le Mur Rose*
LENT BY MESSRS. M. KNOEDLER AND COMPANY, NEW YORK.



BAIGNEUSE ASSISE

BY PIERRE AUGUSTE RENOIR

A. DE SEGONZAC (1884-).

Born at Boussy Saint Antoine (Quercy), 1884. He worked in succession at the Ateliers of Luc Oliver Merson, Jean Paul Laurens and Jacques Emile Blanche. He has stated his preference for direct methods of expression and his work shows him to be interested in the external aspect of things and especially the thickness and density of matter. During the war Segonzac was in charge of camouflage on the French Front. Much of his work is in the public galleries of Chicago, Los Angeles, Philadelphia and Washington.

14. *Sous Bois* / / / / LENT BY MESSRS. M. KNOEDLER AND COMPANY, NEW YORK.

MAURICE DE VLAMINCK (1876-).

Is the son of Belgian parents and a native of Paris. He was a neighbour and friend of Derain, and did not begin painting until he was twenty-seven. His first pictures were landscapes, emphatic in design. With their simple, uneven drawing, luxurious colour and free handling of paint they showed a strong influence of Van Gogh. His art is essentially popular in its vigorous and romantic quality and lack of pretension. Vlaminck is represented in the Luxembourg, the public galleries of Cologne, Hamburg, Brussels (modern gallery), Moscow, Los Angeles, Philadelphia and New York.

15. *Landscape* / / / / LENT BY THE BROOKLYN MUSEUM, BROOKLYN, N.Y.

SERGE FERAT.

16. *Suburban Landscape*

LENT BY THE MARIE STERNER GALLERIES, NEW YORK.

PAUL GAUGUIN (1848-1903).

Born in Paris in 1848. After a period in banking in 1875, Gauguin turned to painting and in his free time acquired the Impressionist technique under the encouragement of his friend Pissarro. He travelled for a time after giving up banking and returned to Port Aven in the Bretagne, where he soon became leading spirit of a group of painters. Gauguin was impressed by Puvis de Chavannes and attracted by the simplicity of flat pattern arrangement of static forms. His late life in the colourful South Seas inspired him to paintings of great decorative beauty and originality. Gauguin's works and his published ideas made him one of the pioneers of the Post Impressionist period.

17. *Tahitiennes*

LENT BY MESSRS. DURAND-RUEL, NEW YORK.

18. *Tahiti Woman with Children*

LENT BY THE ART INSTITUTE OF CHICAGO, CHICAGO, ILL.

MARIE LAURENCIN (1885-).

Marie Laurencin was born in Paris in 1885. She was at first associated as a cubist with Picasso and Braque. From the age of twenty-two for some years she exhibited at the Salon des Independants. Her painting, both in its manner: its flat grey, blue, and rose tints, and its matter: young girls, children, doves and flowers, has a light touch and fresh grace which are eminently French. Unlike most modern painters, Marie Laurencin has no theories. In addition to pictures she has done textile designs for Paul Poiret, illustrations for books and decorations for the Russian Ballet and the Comédie Française.

19. *Tête de Jeune Fille, 1929*

LENT BY MESSRS. DURAND-RUEL, NEW YORK.

EDY LEGRAND.

20. *Algerian Couple*

21. *Before the Performance*

LENT BY THE MARIE STERNER GALLERIES, NEW YORK.

EDOUARD MANET (1832-1883).

Born in Paris, 1832. He first studied in Couture's studio, where his independence often infuriated his master. Manet travelled extensively and devoted himself to a study of the Spanish masters. After being repeatedly excluded from the Salons because of the individuality of his work, in 1867 Manet arranged an independent exhibition with Courbet. Shortly before 1870 Manet discovered the value of painting in the open air, and his painting, "The Garden," was the forerunner of work of the "plein-air" school. Manet aided the cause of Impressionists in many ways in their efforts to gain recognition, and is regarded as the pioneer of the movement. He died in 1883.

22. *Portrait de Mme. Edouard Manet, 1869*

LENT BY MESSRS. DURAND-RUEL, NEW YORK.

HENRI MATISSE (1869-).

Born in Le Cateau in 1869. Pupil of Gustave Moreau and the Beaux Arts, and for some time government copyist in the Louvre. Coming under the influence of Cézanne, later of Bonnard and Signac, Matisse became a strong personal stylist. Taking elements from primitive art, Matisse worked with a directness of vision, a gay colour palette and an eye for decorative pattern somewhat similar to the manner of the Eastern painters.

23. *Girl with the Flowered Hat*

LENT BY THE MARIE HARRIMAN GALLERIES, NEW YORK.

24. *Pont St. Michel*

LENT BY MESSRS. M. KNOEDLER AND COMPANY, NEW YORK.



"LANDSCAPE" CAGNES-SUR-MER

BY CHARLES SOUTINE

JEAN GUILLAUME HENRI MARTIN (1860-).

A pupil of J. P. Laurens, came later under the influence of Puvis de Chavannes; for his idealism and his decorative use of colour he is usually classed with the symbolists. A pointilliste in manner, he is much interested in brilliant southern light effects. His principal work is in the Sorbonne and the Hotel de Ville of his native Toulouse.

25. *Pergola Fleurie en Eté*
PERMANENT COLLECTION OF THE ART GALLERY OF TORONTO.

AMÉDÉO MODIGLIANI (1885-1920).

Born at Leghorn in 1885, he was an Italian of Jewish origin. He came to Paris at the age of twenty. He was both sculptor and painter and, though practically the whole of his brief career was spent in Paris, his work is mainly of Italian inspiration, his sinuous line, the unconventional attitudes of his figures, and his restrained colour being at times curiously reminiscent of Botticelli. Most of his work is in private collections in France and the United States.

26. *Woman in Blue, Red Necklace*
LENT BY MESSRS. M. KNOEDLER AND COMPANY, NEW YORK.

CLAUDE MONET (1840-1926).

Born in Paris in 1840. At Havre came under the guidance of Boudin, learning to love and understand nature. Later, in 1869, Monet joined the group of Cézanne, Degas, Duranty and Sisley, and became a "plein-air" painter. In his later years, he worked in the neighborhood of Cézanne and devoted himself to a study of a difference in aspect caused by the changes of light and the seasons, on a limited number of subjects. He died at Giverny in 1926.

27. *Vetheuil en Eté*
PERMANENT COLLECTION, THE ART GALLERY OF TORONTO

BERTHÉ MORISOT.

Born at Bourges, 1841. Pupil of Corot and friend of Manet. Exhibited with the "Impressionists" in 1874. Wife of Eugène Manet.

28. *Haymakers*
- LENT BY C. W. KRAUSHAAR ART GALLERIES.

CAMILLE PISSARRO (1830–1903).

Born at l'Île St. Thomas in 1830. He was influenced successively by Corot, Millet and the artists of the later movements. From the beginning of Impressionism, Pissarro was among the innovators and went far in the application of the scientific theories of Chevreuil in colour. Pissarro was a man of high character and a sincerity which greatly impressed the many young artists he knew. He died in Paris in 1903.

29. *Le Pont du Carrousel, après-midi, 1903*
30. *Palais Royal à l'Ermitage, 1879*
31. *Paysage près Pontoise, 1876*
- LENT BY MESSRS. DURAND-RUEL, NEW YORK.
32. *Pommiers à Eragny, Matinée de Soleil*
- LENT BY MESSRS. M. KNOEDLER AND CO., NEW YORK.
33. *Landscape*
- LENT BY C. W. KRAUSHAAR ART GALLERIES, NEW YORK.

PEDRO PRUNA.

34. *Algerian Beauté*
35. *Nude*
- LENT BY THE MARIE STERNER GALLERIES, NEW YORK.

ODILON REDON (1841–1916).

Born at Bordeaux, 1841. Between 1861 and 1870 divided his time between Bordeaux and Paris, but after his military service in the war of 1870 settled in Paris.

36. *Still Life—Peonies*
- LENT BY C. W. KRAUSHAAR ART GALLERIES, NEW YORK.
37. *Vase bleu, Soucis oranges*
- LENT BY JACQUES SELIGMANN AND CO., NEW YORK.

PIERRE AUGUSTE RENOIR (1841–1919).

Born in Limoges in 1841. Son of a tailor who came to Paris and arranged for him to work in a porcelain factory. He entered Gleyres' school in 1862, leaving the following year with Monet and Sisley. Between 1870 and 1878, his pictures were regularly rejected from the Salons and shown in Impressionist Exhibitions, where he was one of the greatest of the group. From 1883 onward, Renoir benefited by the growing appreciation of Impressionist pictures, and was able to live without difficulty. In the last years he painted seated in a wheel chair with his brush strapped to his hand, which was contracted and paralyzed. He died in Cagnes in 1919.

38. *Head of a Child with Hat*
- LENT BY JACQUES SELIGMANN AND CO., NEW YORK.
39. *Portrait of Baron Barbier*
- LENT BY JACQUES SELIGMANN AND CO., NEW YORK.
40. *Baigneuse assise, 1913*
- LENT BY MESSRS. DURAND-RUEL, NEW YORK.



HÔTEL DU TERTRE

BY MAURICE UTRILLO

GEORGES-PIERRE SEURAT (1859-1891).

Born in Paris in 1859. Studied at the Beaux Arts but was greatly affected by Pissarro's and his own experiments with the rendering of sunlight and open air. Partly as a reaction to the technical brilliance of Manet, but chiefly to obtain tonal vibration and more brilliant colour effects, Seurat, with Signac, were the exponents of "pointillisme," or manner of placing dots of colour together, such as red and blue to produce purple, rather than a mixed colour. Seurat's figures are greatly simplified and inactive, "existing in their own space." Seurat died in Paris in 1891.

41. *Man Reclining*

LENT BY JACQUES SELIGMANN AND CO., NEW YORK.

H. E. LESIDANER (1862-).

Born at Port Louis in the Island of Mauritius. Studied at the Ecole des Beaux-Arts under Cabanel. He was created Officer of the Legion of Honour, France, 1914.

42. *Le Pavillon, Crepuscule, Lago Maggiore*

PERMANENT COLLECTION, THE ART GALLERY OF TORONTO.

LUCIEN SIMON (1861-).

A painter of the more conservative and realistic group, noted for his studies of Brittany, although he often represents Parisian scenes and the life of the crowd. His versatility, with enthusiasm, unite to make Simon a notable artist of our time.

43. *The Gondola*

PERMANENT COLLECTION, THE ART GALLERY OF TORONTO.

ALFRED SISLEY (1840-1899).

Born in Paris in 1840 of English parents. Studied painting under Gleyre and was afterward influenced by Corot, then by the Impressionists Monet and Renoir. He worked both in France and England, painting many pictures of the Seine, the Loire and the Thames, remarkable for the subtlety of their colour effects.

44. *Paysage près Moret*

PERMANENT COLLECTION, THE ART GALLERY OF TORONTO

CHARLES SOUTINE.

Born in Vilna, Poland. Studied in the School of Fine Arts of that city for several years, and in 1913 went to Paris. He worked for some time in the Cormon Studio and lived in Montparnasse with Modigliani, whose poverty he shared.

45. *Gagnes-sur-mer*
LENT BY C. W. KRAUSHAAR ART GALLERIES, NEW YORK.

HENRI DE TOULOUSE-LAUTREC (1864-1901).

Born at Albi in 1864, the son of a nobleman. His style, formed by an admiration of Degas and for Japanese woodcuts, developed along decorative lines. He took for the subjects of his paintings and his many lithographs, the night-life of Paris, the types of Montmartre and circus scenes. Lautrec died in Paris in 1901.

46. *Portrait of Oscar Wilde*
LENT BY JACQUES SELIGMANN AND CO., NEW YORK.
47. *In the Circus Fernando: The Ring Master*
LENT BY THE ART INSTITUTE OF CHICAGO, CHICAGO, ILL.

MAURICE UTRILLO (1883-).

Born in Paris in 1883. His mother is the painter, Susanne Valadon. Utrillo was educated at the College Rollin where he had a distinguished career. His earliest work was naturalist in manner; later, coming under the influence of Pissarro and Sisley, he was an Impressionist; more recently, he has been described as a "belated Romantic." He delights in painting the streets of suburban Paris in their architectural rather than their human aspect. Examples of his work are to be seen in the Luxembourg, the Tate Gallery and in the American Public Galleries.

48. *Hôtel du Tertre*
LENT BY MESSRS. M. KNOEDLER AND CO., NEW YORK.

VINCENT VAN GOGH (1853-1890).

Son of a Lutheran pastor, was born in 1853 at Groot Zundert in Dutch Brabant. He was not, of course, strictly speaking, a French painter, but so much of his working life was passed in France and he was so closely associated with, and his influence is so great upon, the art of that country, that any account of French painting is incomplete which omits him. Van Gogh adopted Seurat's technique, his touch being not spots or blotches but a curious snake-like stroke of his own. Representation is with him subordinated to rhythm and design. He is one of the most vital of all painters in his strength, intensity and singleness of purpose.

49. *Paysage avec moulin à eau, Hollande*
LENT BY MESSRS. DURAND-RUEL, NEW YORK.
50. *Flowers*
LENT BY MESSRS. M. KNOEDLER AND CO., NEW YORK.

MEDARD VERBURGH.

51. *Still Life—Peonies*
52. *Landscape—Majorca*
LENT BY THE MARIE STERNER GALLERIES, NEW YORK.

EDOUARD VUILLARD (1867-).

Vuillard exhibited at the Salon des Independants from 1891 onwards. His art, based on Impressionism, shows the influence both of Lautrec and the Cubists.

53. *Portrait of a Lady*
LENT BY MESSRS. C. W. KRAUSHAAR GALLERIES, NEW YORK.



CARNIVAL DAY

BY BETTY M. CARTER

CONTEMPORARY AMERICAN WATER COLOURS

In perhaps no other medium of pictorial expression is found such extensive possibilities for variety of statement, manner and method; or at the same time, such severe and important limitations as in that of water colour. Capable of the subtlest gradations, or the most vigorous and direct application of colour, whether softly flowing, or definite and dry, its greatest charm and character lies in its liquid transparency.

In the Exhibition of American Water Colour Painting the fullest appreciation of these qualities is well combined with a breadth and interest of subject matter, an unusual range of individual treatment and a complete union of subject matter and technique. To a Canada becoming increasingly conscious of water colour as a medium suited to a peculiarly Canadian viewpoint, these works are evidence that the boundaries of water colour are widening and present another and typically American outlook, in every respect invigorating and stimulating. —L.A.C.P.

This exhibition is circulated by The American Federation of Arts, a national organization for the cultivation of the arts, with headquarters in Washington, D.C.

61. ANTON, HENRY	Market Woman	\$100.00
62. ATWOOD, GLADYS	Storm	50.00
63. BETTINGER, HOYLAND B.	Cathedral Steps	150.00
64. BRADLEY, CAROLYN G.	Todd's House	100.00
65. BRADLEY, CAROLYN G.	Sea Gulls	100.00
66. CARTER, BETTY M.	Model T	150.00
67. CARTER, BETTY M.	Carnival Day	150.00
68. CHASE, SUSAN B.	In Old Alexandria, Virginia	75.00
69. COLE, ALPHAEUS P.	Zinnias	150.00
70. COSTIGAN, JOHN E.	Mother-Child	200.00
71. CUSTIS, ELEANOR PARKE	Mending Nets	50.00
72. CUSTIS, ELEANOR PARKE	Out to Sea	50.00
73. ENNIS, GEORGE PEARSE	Florida Tourists	200.00
74. ENNIS, GEORGE PEARSE	Driven Ashore	200.00
75. GARFIELD, MARJORIE S.	Main Street	50.00
76. GILL, PAUL L.	Tree in the Quarry	150.00



DRIVEN ASHORE

BY GEORGE PEARSE ENNIS

77. GOLDEN, CHARLES O.	Grape Vine	\$250.00
78. HALL, MABEL B.	Rockport, Massachusetts	75.00
79. JULIUS, OSCAR	South End	150.00
80. LEECH, HILTON	Cold Moon	75.00
81. LENT, MARGARETE	Still Life	100.00
82. LINGAN, V. D. PRENTISS	The Red Elephant	100.00
83. MASON, ROY	Wednesday Morning	150.00
84. MASON, ROY	Shack at Boothbay	150.00
85. MEAD, RODERICK F.	Structural Iron Workers	75.00
86. MURPHY, NELLY LITTLEHALE	Zinnias	175.00
87. O'HARA, ELIOT	Sun on the River	250.00
88. OLSEN, HARRY E.	Path of the Sun	150.00
89. PITZ, HENRY C.	The Wanderers	150.00
90. RASKIN, SAUL	Miners	100.00
91. SEARS, ELINOR L.	Richard	250.00
92. STARKWEATHER, WILLIAM	The Wind and the Skyscraper	250.00
94. THIEME, ANTHONY	Gypsy Wagons	100.00
95. VOUTE, KATHLEEN	The American House	100.00
96. WAGNER, S. PETER	Storm Clouds	150.00
97. WHITE, BELLE CADY	Tulips	150.00
98. WILFORD, LORAN F.	Morning Sun	150.00
99. WOODWARD, STANLEY W.	The Trawler	150.00
100. WOODWARD, STANLEY W.	Silvery Rays	150.00
101. O'HARA, ELIOT	The Shore Road	250.00
102. WAGNER, S. PETER	Night at Tony's Home	150.00
103. ENNIS, GEORGE PEARSE	Baiting Cod Lines	200.00



NORTHLAND HILLTOP

BY J. E. H. MACDONALD, R.C.A.

MEMORIAL EXHIBITION OF THE WORK OF J. E. H. MACDONALD, R.C.A.

J. E. H. MacDonald, R.C.A., was born in Durham, England, in 1874, and came to Canada as a small boy. His father was a Canadian of Loyalist descent, his people having been on this continent since 1630.

Mr. MacDonald was a patient worker at designing and teaching, and his painting was done mostly in holidays. He hoped always to give his full time to it. He was self-taught, slowly and perhaps painfully developing his work which reached its height in the Algoma canvases and in the three mountain pictures finished a month before his death. His best work has a power and grandeur only occasionally equalled in Canada or elsewhere.

His ideas on art were simple and his object in painting was to make the best record he could of the aspect and spirit of Canada. —T.M.

110. <i>Mountain Lake</i>	•	•	•	•	•	•	LENT BY MR. W. S. GREENING
111. <i>Georgian Bay—1913</i>	•	•	•	•	•	•	LENT BY MR. B. A. GOULD
112. <i>Morning, Georgian Bay—1912</i>	•	•	•	•	•	•	LENT BY DR. JAS. MAC CALLUM
113. <i>The Wild River—1919</i>	•	•	•	•	•	•	LENT BY FACULTY UNION, U. OF T.
114. <i>The Little Fall—1919</i>	•	•	•	•	•	•	LENT BY MR. F. B. HOUSSE
115. <i>Gleams on the Hills—1920</i>	•	•	•	•	•	•	LENT BY MR. B. R. BROOKER
116. <i>The Tangled Garden—1916</i>	•	•	•	•	•	•	•
117. <i>Falls on the Montreal River, Algoma, 1921</i>	•	•	•	•	•	•	•



CATHEDRAL MOUNTAIN

BY J. E. H. MACDONALD, R.C.A.

[illegible]



ASTERS AND APPLES

BY J. E. H. MACDONALD, R.C.A.

143. <i>A Sunny Corner</i> —1916	/	/	/	/	/	/	/	/	/	/	/	/
144. <i>Harvest Evening</i> —1920	/	/	/	/	/	/	/	/	/	/	/	/
145. <i>Rain in the Mountains</i>	/	/	/	/	/	/	/	/	/	/	/	/
146. <i>The Wild Ducks</i> —1917	/	/	/	/	/	/	/	/	/	/	/	/
147. <i>Mist Fantasy</i>	/	/	/	/	/	/	/	/	/	/	/	/
148. <i>Early Evening, Winter</i>	/	/	/	/	/	/	/	/	/	/	/	/
149. <i>Leaves in the Brook</i>	/	/	/	/	/	/	/	/	/	/	/	/

LENT BY DR. ARNOLD MASON

Eighty sketches in five groups, showing
ALGOMA, ROCKY MOUNTAINS, THORNHILL, NOVA SCOTIA
AND BARBADOES

*Information regarding prices of the French paintings and also of the
J. E. H. MacDonald paintings may be obtained at the office.*

